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# THE ENGLISH LEAFLET

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EDITOR

Charles Swain Thomas, Harvard University, Cambridge, Mass.

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A. Bertram DeMille, Winthrop, Massachusetts

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## THE SPRINGFIELD MEETING

of the

### New England Association of Teachers of English

Friday, December 9, 1927

#### A PROGRAM OF THE GENERAL MEETING

- 4 o'clock. Discussion on the subject of CREATIVE WRITING.  
George F. Whicher, *Amherst College*.  
David Lambuth, *Dartmouth College*.  
Charles Swain Thomas, *Harvard University*.
- 7 o'clock. Dinner.

Jack Crawford, *Yale University*.

"The Colleges and the Comprehensive English Entrance Examination."

Lindsay Todd Damon, *Brown University*. "What is Scholarship in English?"

Burgess Johnson, *Syracuse University*. "Getting Educated Quick."

Saturday, December 10, 1927

- 10 o'clock. Discussion on the subject of BOOK CENSORSHIP.  
Ralph T. Boas, *Mount Holyoke College*.  
Raymond Calkins, *Shepard Memorial Church*,  
Cambridge.  
Edward N. Jenckes, of Springfield.
- 12 o'clock. Luncheon.  
Arthur S. Pease, *Amherst College*.  
Carroll Perry, *Church of the Ascension*.  
Ipswich.

The detailed program of our Springfield meeting is enclosed with this *Leaflet*. Attention is specially called to the rich offerings in the various sections.

CLAUDE MOORE FUESS, *President*.

## THE AMATEUR SPIRIT IN ENGLISH

JAMES CLOYD BOWMAN

Northern State Teachers College, Michigan

## I

THE amateur spirit, as herein used, combines work and play; hard effort is made to contribute to growth and recreation; it is the heart that adds grace unto the developing art. Lack of professional skill does not produce discouragement; it is rather the imperfection that inspires to harder effort. The standard of measurement for the individual accomplishment is in terms of the individual capacity. One need not be a Bobby Jones or a Helen Wills in order to derive profit and pleasure from the game. One need only be one's own best self.

Outside the classroom, boys and girls are ever amateurs. They are playing a dozen different individual games all the while, with their attention ever centered on the joy of play. They instinctively understand that nobody really expects them to use the finished technique of the professional expert. Delight in the game grows out of the situation in which they are pitted against their peers. They naturally exert themselves to the utmost; and lose or win, they are happy, in that they have had a fair chance, and have satisfied their instinct for wholesome recreation.

The game is immediately spoiled when a bully arrives on the scene. He is big and brutally aggressive, and there is no chance to contest his supremacy. For this reason, he is intuitively hated; he prevents the chance for a contest in which each person has an opportunity to test his native ability.

The game may be spoiled in quite another way. An unsympathetic supervisor may take the boys and girls in charge, and demand that they practise the delicately perfected skill of the professional player. He may interrupt each separate play, and take every child to task for being an amateur. If he does, he will surely inhibit the egoism and courage so necessary to every successful effort, and dissipate the zest for the game.

In a very similar way, boys and girls are playing a game constantly with their mother tongue. In every social situa-

tion outside the classroom, they are trying all sorts of surprising and startling effects to attract attention and secure their measure of leadership, in much the same spirit that they are smoking cigarettes and indulging in euphuistic snatches of profanity. The result, not infrequently, is slang of the worse sort, and picturesque catch phrases, and ephemeral high-school argot. How we as teachers of English are to deal with the actuality is a mooted subject.

The other evening I asked a high-school girl to summarize for me the plot of a story she had studied that afternoon in class. She began in a halting, stilted manner such as she must previously have used in recitation; and being unable to find her tongue, said, at last, "I'm going to tell you the rest of the story in my own language,—but, of course, I would not talk this way to my English teacher." This is one way of dealing with the subject.

The most successful teacher of high-school English it has ever been my privilege to observe, used a different method. She began her composition work each September with a project study of the language the students were actually using outside of class. She interested her pupils in the origin and growth of words and language. She was so brilliant in her own use of the informal colloquial idiom, and of argot, that the students were simply fascinated to find an English teacher so entirely human. After they had been sent to their dictionaries, and to various persons of the community who used language picturesquely, for personal interviews, they organized their material in notebooks, and later used portions of this for interesting oral and written exercises. The enthusiasm thus generated was allowed to carry over to the study of literature. After a time the boys and girls came to think even of William Shakespeare as a human being. They were surprised to find out that he was a hundred times more alert and sensitive to the current vernacular of his own Merry England than they were to the usage of their own native city. Soon they were talking of certain famous authors in much the same tone of voice they used in mentioning Gene Tunney or Babe Ruth. For the past few years, I have followed with interest the choices which this particular teacher's students have made in college and in life. Some are now successful teachers of English; others are rising journalists; and still others



are beginning to try their wings at professional story writing. Wherever one comes in contact with one of them, he finds a person who is alert to language. This particular teacher developed a technique, based on her graduate study of English. It was sound pedagogically, for it began with the students where she found them, and led them to a development of sensitive taste.

English teachers too often pride themselves because they abhor the language their students use in the street, when they are off their guard. Purism is their closed creed. The old-fashioned birch sprout is still as common with them as it was a century ago, the only difference is that today they flog the minds of the boys and girls into listless submission. They are so emphatic in their demands for *le mot juste*, the apt epithet, and the empty grammatical sentence, that very soon the experience of writing and speaking becomes so painful that the intuitive desire for joyful, natural expression is inhibited. During the oral recitation, the boy expects to be stopped in the middle of a sentence to conjugate a faulty verb or to spell a mispronounced word. He knows that his written composition will be returned with a generous spatter of derogatory red ink. Authors who have been acclaimed by the world for generations thus come to be thought of as bullies who are responsible for the brow-beating of amateur language play, and the source of all the rumble-bumble. The child's love for literature is inhibited, and his vivid, galloping language transformed into a stilted, artificial, pseudo-scientific, limping hunchback, reduced to the miserable crutch of stereotyped grammar.

## II

If English composition is to contribute vitally to the student's practical education for life, it is necessary that suitable subjects be found for the oral and written exercises. In a delightful essay, Mr. E. A. Greening Lamborn, Headmaster of the East Oxford School, writes<sup>1</sup>: In the average school neither the subjects commonly set for essays nor the methods of treating them are such as will call into play the peculiar powers of children; they are too 'grown up,' too conventional, very often wretchedly hackneyed." Mr. Alfred M.

<sup>1</sup> *Children's Exercises in The Rudiments of Criticism*; Oxford.

Hitchcock agrees with this statement<sup>2</sup>: "Of all my blunders, the blackest have to do with assigning copies out of the pupil's range of interest, or comprehension."

What these two teachers of English have gleaned from a wide personal experience, is true for most of us. We are specialists; we are mentally mature; and without giving the matter thought, we set assignments which we ourselves would find difficult.

One of the approved methods for motivating oral and written exercises has been to set models for students to imitate. These have usually been selected from the best work of the greatest authors. Perhaps the genesis of this method may be traced to the confession of certain authors, that they, while teaching themselves to write, had played the "sedulous ape" to literary artists. The most familiar of these statements are those of Franklin and Stevenson.

This method has often proved successful. It has the excellence of making the assignment definite. "This is what I desire you to use as a model," explains the teacher; and the student later has little excuse for complaining, "But I didn't understand what you wanted."

The method has often carried with it this limitation: The boy has said to himself, after reading the perfect model, "Why, it's exactly as if I were sent up to bat after Babe Ruth had swatted out a home run with all the bases filled, and told to equal the Babe's achievement. A fat chance I have!"

We can often secure our best results in composition by the use of exercises which high-school boys and girls themselves have actually written,—not as models, but as examples of what can be done with the particular assignment. Besides making the assignment definite, this method helps to introduce the spirit of amateur play. The students are pitted against their peers; they are inspired to see if they cannot equal or even excel the quality of work shown in the examples.

These exercises, to be sure, are to be selected with care. They will exemplify many immaturities of style; but they should also illustrate honesty in reporting the student's own experience, and should be written in the vivid, fluent language of nonage, and express genuine youthful emotion. Such exer-

<sup>2</sup> *A Composition on Red Ink; The English Leaflet, May, 1919.*



cises cannot prove other than an inspiration to boys and girls who are learning to speak and write.

This method will also stimulate a healthy spirit of intellectual challenge on the part of the students. Instead of being obliged to acquiesce blindly in the belief that every statement found on the printed page is necessarily true, and every specimen of style perfect, the boys and girls are asked to examine each example with the determination to understand its merits and defects. They will question whether it expresses actual experience and genuine emotion; they will experiment to see if its nouns can be made more concrete and its verbs stronger; they will examine it to see if there are detracting solecisms, barbarisms, or improprieties; they will try rearranging the subject-matter to produce stronger and more pleasing effects. If the student enjoys or dislikes a particular exercise, he will be asked to state concretely his reasons.

The exercises are not necessarily intended as models to be imitated; they may simply be presented as concrete examples of high-school composition work. The students will be asked to speak and write just as entertainingly, but in their own individual manner, and concerning their own personal experience. Not infrequently, the boys and girls will be exposed to the ultra violet rays of literary specimens, for the purpose of stimulating respect for the subtle and magical effect of genius.

Teachers will find these three faithful guides well-nigh indispensable in pointing out sensible objectives:

*Jargon* by Sir Arthur Quiller-Couch;

*The Familiar Style* by William Hazlitt;

*Self-Cultivation in English* by George Herbert Palmer.

### III

The following assignments, together with examples of actual student exercises, are given as an illustration of what may be done to introduce the amateur spirit into English composition.

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NOTE: These exercises have been selected from the actual work of students in the following high schools: Marquette, Michigan; Indianapolis, Indiana; Baltimore, Maryland; Brookline, Boston, Newton, Massachusetts; Albany, New York; and St. Louis, Missouri.

## ASSIGNMENTS

## GENERAL SUGGESTIONS

Boys and Girls, in your oral and written exercises, you are to remember always, that as classmates you are members of an altruistic social group, whose purpose is to play a number of different games with language. As individual players, each of you will be expected to contribute your share of interesting language exercises.

You will be asked in these exercises to contribute something of your own personal experience, or actual observation, or genuine feeling. You will be expected to talk and write with the same happy enthusiasm as if you were on the street or playground with your best friends, where you are accustomed to say: "I'll bet you can't guess where I was yesterday;" or "I've just had the most exciting experience of my life;" or "I think you should read this particular book; and I'll tell you why." You will find there are a thousand interesting games that you can play with language, in order to increase your own happiness and that of your associates. Your purpose in playing these games in class will be to teach you how to add to your own personal charm when you are not in class, but with your friends in all the varied activities of your life.

Remember at all times that the class is altruistic. Only such criticisms as are intended for your own good will be made. And when you are asked to criticize your classmates, you will say, "Harry's oral exercise held our attention because . . . He could, however, have made it more interesting, at least to me, in the following ways: . . ." You will assume that Harry has tried to do his best; and he will assume that your criticism is intended to help him. Your teacher, who is the umpire of the game, will also suggest many ways of adding to your efforts her encouraging criticism.

*Assignment No. 1.—Simple Incidents*—In this first language game, you are to choose an incident in which you yourself are the principal actor. You are asked to tell what you yourself have done that has given you a thrill or a shock; what you most enjoy doing, or what you especially dislike. If you have a hobby, or if you are practising doing a good turn to somebody each day, you will find it interesting to share

these with your classmates. If you had the chance to live over again but a single day of your life, tell about the day you would choose. You may enjoy recalling your most embarrassing experience; or, perhaps, you prefer quiet repose. There are a thousand glowing experiences waiting hopefully to be called back to life. Choose the one that will bring you the most pleasure in the telling.

In all of your exercises, it will be wise to follow this general suggestion: Begin your exercise with a statement that will attract attention or create suspense, and end with a statement that will produce surprise or leave a happy memory.

You will find it helpful if you use a bit of conversation and a snatch of vivid description; these will contribute to the life of your exercise.

The following narratives will show you how other boys and girls have told interesting stories.

#### A BEE LINE HIKE

One day Bill and I decided to take a hike to the standpipe at the top of Mount Mesnard. Before we started I suggested that we make it a "Bee line hike." Our line was to be but two yards wide. If we went outside of this, we would spoil the hike. We guided our course by a compass, and walked straight south. We didn't bump into anything for a long way. Just outside of town we came upon a barb wire fence, which we climbed over. Then we went across a stubble field to a railroad track. Beyond this we came to a big sign which the painter was just finishing. It read

Browns Hats

Always on top

We told the painter about the hike, and asked if we could use his ladder to climb over the sign.

"Help yourself," he smiled with a friendly gesture.

When we reached the top, we sat down and asked the painter if he would carry the ladder around on the other side so that we could climb down. The painter smiled and asked us to sit there while he took our picture. He told us he was going to put the picture on hat boxes as an advertisement for Brown's hats. We were so excited over this news that we ran straight home to tell everyone that our pictures would appear on hat boxes all over the world.

*7th grade.*

#### LEFT ALONE

One afternoon last summer while we were out camping, we strolled into the woods and as it grew dark my companions ran away and left



me alone. As it was the first time that I had been in the woods, I was very scared. I was all turned around, and walked in every direction without finding a path to lead me to the camp. I kept this up for over an hour, and then began hallooing for my companions till I was hoarse. Suddenly I heard a clear voice.

"Whoo-oo-oo, whoo-oo-oo," it echoed.

"I'm Clarence Brown," I shouted in reply.

After a while I discovered that I had been fooled by an owl. I had heard and read many stories where wild beasts, such as wolves, had attacked men in the forest and ate them. I was so scared that I began to pray with might and main. I heard a twig break and looked in the direction of the sound and found a pair of fiery eyes staring at me. I did not know in what direction to run, but when I looked at those fiery eyes again, I started pell-mell. I ran into trees, tripped over logs, scrambled through bushes with those fiery eyes just behind me. At last, to my delight, I saw the gleam of the camp fire. I ran and threw myself exhausted on the ground by the fire. The animal with the fiery eyes followed closely at my heels. Maybe you think my companions didn't laugh when I discovered that it was but the young dog that we had with us. The fact is that I have not yet heard the last of the terrible wolf. My companions continually tease me whenever we are together.

*8th grade.*

*Assignment No. 2.—A Recent Experience of Mine.—*

In this assignment, you are to think of some particular situation that you have recently experienced. You will explain entertainingly what you have since thought about the episode. Did the situation make you thankful? Perhaps it was your most embarrassing moment. Or likely as not, you have decided never again to get into a similar situation.

In your oral and written explanation of this situation, you will begin and end, the same as you did in your previous story, with an intriguing statement. You will also use dialogue and vivid descriptive details to add to the interest.

Examine carefully the following examples selected from the writing of other boys and girls, and then say to yourself, "I am sure I can do as well myself." As soon as you make this decision it is time for you to begin preparing your exercise.

## SUPERSTITIOUS?—NOT ANY MORE

Are you superstitious? Well, I never had thought much about it, until one afternoon one of my friends came over to see me, and while we were talking, a black cat ran in front of us.

"Come on, let's see if we can't run around the cat," said Jack.

"Why are we doing this?" I replied, as I ran around the cat. "I think we're crazy."

"Didn't you ever hear the saying that if a black cat crossed your path, you would have bad luck," Jack explained. "If you run around it, the bad luck is broken."

"Is that right?" I replied as I scratched my head. "From now on I'll have to watch out for black cats."

"Oh, there are dozens of old superstitions," said Jack. He then proceeded to tell me all kinds of them.

Among them was the saying that if you put something on wrong side out, that you were to leave it that way and you would have good luck. If you changed it, you would have bad luck.

The next day, as I was dressing, I put on my sweater wrong side out, without noticing it. A little later I noticed it, but decided to leave it that way to see if I would have some good luck.

A gang of boys came over, and we went outside and played marbles. I played large pots, expecting to win but I lost.

"I'll try again," I thought, remembering that I should have good luck, if the old saying would come true. So I put my best "shooters" and "steelies" and "commies" in the pot, smiling to myself as the other lads put theirs in, too.

"Gee, this will be a dandy haul. So, come on, Good Luck, I want to win," thus I talked to myself.

First, one shot, then another, and then another. Finally, my turn came, but I missed by a mile. We all shot over again, and surely this time, I thought, I would win the pot. But this time I missed it again; but not so one of the other lads; he won. Can you imagine how I felt when I saw him pocketing my prized possessions?

Well, I went home, and took that sweater off, and put it on right. Now, I'd like to meet the person who first said, "Wear something inside out, and you'll have good luck."

*8th grade.*

## MY FAVORITE PICTURE

On the west wall of my room hangs my favorite picture. I think the name of it is *The Song of the Lark*, because once when I was reading I saw a copy of the same picture, in a book. Above it was written the title of the story from which it was taken.

It was early dawn. The sun was just visible over the tops of the distant trees. A young peasant girl was wending her way along a narrow path toward a great field. I should judge from her appearance that she was going to join the other haymakers, for she was dressed like them.

She appeared to stop in the path, and look upward. Far away among the clouds, there was a tiny something that seemed to be a bird. The girl was looking at the mere speck in the field of cloudless blue. It was a lark. A faint smile as of longing played round her mouth, as she seemed to say, "How happy you must be, little bird!" for she had heard it sing.

I think after this the girl was happy, because she heard the lark, and he is a gay little fellow, though his life is always in danger.

"Hark! Hark! the lark at heaven's gate sings."

*12th grade.*

*Assignment No. 3.*—Letter writing is a game that all of us play. It isn't everybody, however, who can write an interesting letter. What is it that people most enjoy in a letter? First of all, it is news concerning the person who is writing. This must be detailed with vivid conversation and description. The person who receives the letter also likes to be mentioned: "How I wish I knew what you were doing to-day!" or "How I should enjoy being with you for an hour!" or "I can just see you standing to recite in algebra!" adds greatly to the joy of the reader.

Address your letter this time to your friend, or to your classmates. While you write, be sure that you make the definite effort to please.

## LETTERS

Dear Granny,

You ask me what I like best about my Junior High-School work. I like all of it rather well so far, but I believe I like the literature part of the English work best. We read such nice grown-up stories and poems, and then we talk them over to get their real meaning. Before I studied literature I used to skip all the parts of a book that had no conversation in them, and now I know that some of these parts can be the nicest bits of the story. I used to think that Dickens' *Christmas Carol* was so dry, and now I love it. We read it in class, and some of the descriptions were just fine, especially about the good things to eat. Our teacher says that reading intelligently means more than



reading just words. It means understanding every bit of what you read, I think I'm learning that, and that is why I like the literature periods.

Your loving granddaughter,

Mary

*9th grade.*

Dear Ethel,

School has begun and I am just full of new hopes and ambitions for the coming year. Because I am in the highest division I am allowed to take French. Perhaps you may hear from me in that language before the year ends. Who knows?

Yesterday we had a try-out for a pianist for our orchestra, and among twenty pupils I was one of two who were chosen. My long hours of practise have at last been rewarded.

So many things have happened since I left you at camp that it will take many letters or a long chat to cover all the ground. I hope the chat will come soon.

Your affectionate friend,

Alice.

*10th grade.*

*Assignment No. 4.—In Which I Assume Another Personality.*—This is an imaginary game this time. You are asked to assume a different personality. You will imagine yourself a Lindbergh in mid-ocean, or a soloist broadcasting a program over the radio, or, if you prefer, you will become the airplane or the radio. You may, if you wish, imagine yourself a deer pursued by the hunter, or a granite boulder that has lain undisturbed for millions of years, wishing all the while that some builder would make of it the base of a shaft supporting a piece of statuary representing brave men who gave their lives for human progress. There are thousands of different possibilities. Exercise your imagination until you have found a theme that pleases you.

This suggestion will help you. Choose something concerning which you know the facts. If you imagine yourself an automobile or an electric dynamo or a vacuum sweeper, be prepared to describe your life with concrete descriptive details. Vividness will contribute mightily to the interest.

### JACK IN THE BOX

I lived in a big store in Toy Town with all my other toy friends. Every night at twelve o'clock we would get down from the shelves where we were put, and begin our fun.

Some people do not believe that toys and other things can talk, but you must come to Toy Town at midnight and you will hear the chatter of voices and the scampering of feet.

One night when we were at our play, we heard a clash and a bang. All the toys and I ran back to our places on the shelves. We were all as quiet as could be, for we thought it might be the janitor. But what do you think it was? It was a rat, very large! All the toys and I screamed with terror. The tin soldier and his army marched out with pride and said, "We'll put an end to this." Then chasing the rat down a hole, they blocked it up. Just then daylight appeared, and we scampered back to our places.

The next day a little girl bought me for her little brother. How sorry I was to leave my friends, but of course I had to do it. I hope I will be happy with the little girl and her brother.

*8th grade.*

### ONLY A STREAM

I am only a stream. They call me a river sometimes, but only a small one. I have a very long Indian name, which means "Never Weary." I suppose they call me that because I am constantly flowing slowly yet surely. My course winds through a long valley, filled with fragrant flowers and grasses and tall green trees.

As I slip through my banks I see the waving daisy and poppy and the blue corn-flower dipping their pretty heads in my cool clear waters. The grasses and reeds bow and the trees whisper stories and songs to me in the breeze.

I think of these thriving plants at my side and then of the dry brown fields of grain which, when I pass them, I overflow and refresh. My bed is wider and more sluggish at this point, but soon I find myself dashing over a rocky bed through a dark dull forest. The strong rays of the sun pierce through the foliage of the trees and I dance merrily into the Mississippi, where we carry the great ocean steamers into the great broad sea.

*9th grade.*

*Assignment No. 5.—Subjects Suggested by My Reading and Study.*—This is largely a book game. You have one or more favorite books or stories or poems. You have read these several times; and each succeeding time with an added pleasure. You will choose one of these, and tell your classmates why they, too, should read it. You will not forget to treat the book as a particular friend. You want your classmates to be favorably impressed. You will be careful, then, how you introduce it. You may prefer to discuss some

motive or some problem in your favorite story. Or you may want to tell about some event of current interest which you have followed in the newspapers and magazines. Whatever the subject you choose, be sure that you create an interest for it in the minds of your classmates.

#### PHILIP NOLAN'S PUNISHMENT WAS UNDULY SEVERE

I think that Phillip Nolan's punishment was very severe. He was very young when he said those unfortunate words, "I wish I might never hear the United States again," and undoubtedly did not think of what his thoughtless words might cost him.

While on board the ships, it could plainly be seen by many persons that he was truly sorry for his folly and that no citizen of our country loved his native land better than Nolan. At this period his punishment should have ceased, and he should have been allowed to return to his native country and spend the remaining years of his life in righting his wrong. As it was, no chance was given him to prove his love for his country, and a few heedless words of his youth overshadowed his whole life and made it a veritable, living death.

On his death-bed, however, he was satisfied to some extent, and much was told him about the progress of our country, and he died far away from home (if he had a home), but happy.

This story should be a warning to us, to think before we speak, lest our words cost as dearly as did Nolan's.

*9th grade.*

#### PATRIOT'S DAY

The nineteenth of April is always a holiday in Boston and vicinity, for on that date occurred the first engagement of the Revolution. The one-hundred-fifty-first anniversary of that event was commemorated this year. I went with my father and mother to see the celebration.

The parts of Paul Revere and William Dawes, the original actors in that memorable "Ride" were impersonated by two cavalry men, direct descendents of the famous patriots.

Arrayed in gray cloaks over very modern breeches, cocked hats, and ribbon-bound pig-tails, they mounted their steeds and galloped off to alarm the country-side of Middlesex. Before starting out "Revere" was handed a packet of messages to give to the mayor or selectmen of the towns along the route. They clattered over the streets between Boston, Lexington, and Concord, reproducing the spirit of a century and a half ago, when the British marched out of their barracks to meet the "embattled farmers" in the first test of arms of the Revolution. This year the procession was welcomed by officials, cheered by children, and trailed by motor cars instead of red-coats.



We saw Old North Church and the two lanterns hanging in the belfry to represent the way they were hung in 1775 by Robert Newman, whose grave is in the old cemetery near the church. In the same cemetery is a stone that marks the grave of a patriot who was a member of the Boston Tea Party.

When Revere's ride was over, having escaped capture either by the British or the traffic police, it was found that more citizens had been aroused than the original Revere had ever dreamed would be in the whole State of Massachusetts.

*9th grade.*

*Assignment No. 6.—Subjects in Which I Am Somewhat of an Authority.*—There are thousands of things still waiting to be made; improved model airplanes, and radio receiving sets, cakes and candies, machines and clothes, of all sorts.

In this game you will play to win the interest of your audience at the same time that you explain clearly the facts concerning the process.

In the two examples given below, you will find that one describes the enjoyment of the writer and her friends while the process is going on. In the other, the writer is as matter-of-fact as a cook book. In the one, the facts are given too little emphasis, and in the other, too much emphasis.

Try in your own exercise to combine the good qualities of both these examples. Your own feeling must be detailed, and the process clearly explained.

### MAKING MUFFINS

I never enjoyed anything more than the sixth period on Thursday when I went to the cooking room and prepared to make muffins. Oh, how excited I was! I donned my uniform, washed my hands, and cleaned my nails. Vella then brought the eggs, Jennie the sugar and flour, Esther the milk, and I brought the pans. There were four groups and four girls to each group. We then got busy doing our parts. The girls of my group each took a turn stirring the dough. After it was well beaten, we dropped it into gem pans which we put into the oven. We then washed the dishes and talked the lesson over. While we were speaking Miss Wholey suddenly exclaimed, "Girls, I smell muffins!" I at once ran to my oven, and to my surprise found that the muffins had risen very high and were nice and brown. You should have seen how good they looked! I then gave two to each

girl in my group, keeping two for myself. I then wrapped my muffins up in a napkin, took off my uniform, and bidding Miss Wholey good-bye, passed out of the room.

*9th grade.*

### HOW TO MAKE FUDGE

A very common and well liked home made candy is Fudge. It is very easily and quickly made.

To make it, put two cup-fulls of sugar, four teaspoonfulls of cocoa, a piece of butter about the size of a walnut, and three-fourths of a cup of milk into a small kettle.

Place this on the stove to boil until, when a small amount of it is dropped in a glass of cold water it will form a ball.. Stir it while it is boiling.

As soon as it will form a ball in the water take it from the stove and add two teaspoonfulls of vanilla. A cupful of ground English walnuts or cocoanut may be added, also, if desired.

Then pour it into well buttered tins and let it cool before cutting it into pieces. Cut the pieces about an inch square.

If these rules are followed accurately, the candy will harden and be very good.

*10th grade.*

*Assignment No. 6.—In Which I Observe.*—Most boys and girls naturally like to be in the center of the picture and under the spotlight; they want continually to be doing something. Occasionally, for the sake of change, they enjoy standing aside and watching the world go by. They delight in opening their eyes and ears, as well as their other senses, in order that they may feed on a multitude of sense impressions. In this particular assignment, you are asked, for the moment, to assume the rôle of an artist, and to sketch a picture for your classmates. You have this advantage over an actual painter; you can, in this language game, produce a moving picture. You will do well to indicate the background of the scene first, with a bold stroke or two, and then, to fill in the foreground with many concrete, vivid details. These should include as many of the different sense impressions as possible; what you have seen, heard, smelled, felt, and tasted. It will help you very much, if you present a picture which has stirred your own emotion; this will make it possible for you to inject life into what would otherwise be but a poor, cold, inanimate picture.

## A CAT NEAR A MOUSE-HOLE

One of Tabby's favorite occupations was to lie near a mouse-hole in the floor of the old barn. I once caught her in the trick. There she was; her beautiful gray body stretched on the floor; her yellow eyes shining like glass as they watched the hole. Her ears were cocked as if she were listening intently. She lay there so quietly in her sheltered corner that I don't think the mice could have heard her breathe. At length I saw her slightly rise and stealthily creep across the floor. Her cruel eyes seemed to shoot fire, they were so yellow and fierce looking. Following Tabby, I saw huddled in the corner, a tiny brownish-gray mouse. My heart went out in pity for the poor little helpless creature, but before I could utter a word, Tabby had made a spring and had the little mouse between her sharp teeth. When she dropped the tiny creature, it was limp and dead.

*9th grade.*

## A ROSE BUSH

Beside the low steps of a cottage there stood a large rose bush. It was late in June, and the bush was covered with custers of big deep pink roses, with petals that felt like satin and glistened in the sunlight. The scent of the roses filled the air, and many butterflies flew around them. The bush seemed to me like a beautiful and majestic sentinel, who kept watch over the tiny cottage. I grew pensive as I looked at it, and wondered who planted and tended the bush when it was just a little sprig. Then my thoughts changed, and the bright graceful roses seemed to say, "Are we not lovely? Don't you admire us?" I thought the bush must know how beautiful it was and must feel very vain indeed.

Just then a tiny girl came down the steps of the cottage, and the bush seemed to bend toward her to greet her. The child touched the roses lovingly. Then I knew that all that I had been thinking was wrong, and that the bush was only a thing which God had made to brighten the earth and to give a little child to love and care for.

*11th grade.*

*Assignment No. 8.—Verse Writing.*—Writing verses is a game in which you take words that in prose ordinarily run along like children to the circus, each at its own pace, and set their feet marching in lock step or else dancing to the same tune. Your teacher will explain the two-stress and the three-stress verse patterns to you. These simply mean that in the two-stress, the accented syllable falls on the second beat; and in the three-stress, on the third beat. *Coasting*, which is given below, is an example of the two-stress; *Trees at Night*, of the three-stress.



You will be sure to write about your own experience,—either about something you have done, or something you have seen so recently that it is still vivid in your memory.

You will produce but a single effect. To do this, you will present but a single picture or image, from the point of view of a single feeling or emotion. *Coasting* shows children sliding down the steepest hillside. These children are happy; you hear their ringing laughter and their merry shouts. *Trees at Night* tells you about a person in happy mood, who is looking out through the trees at the moon, and imagining all sorts of pictures in harmony with the person's emotional mood.

You will keep in mind, then, all the while, that you are producing but a single effect,—that you are sketching a single picture from the point of view of a single emotion. It will help you very much in your reading of poetry, if you will remember that this is exactly what the poet has done for you.

#### COASTING

Down the steepest hillside, fast the children go,  
See those youngsters landing in the deep white snow;  
Hear the ringing laughter, and the merry shouts,  
Not a sign of sulking, nor of naughty pouts.  
See the rosy faces and the sparkling eyes,  
Hear the peals of laughter, shouts of gay surprise;  
Now the day is over, home the children go,  
Nothing left but footprints in the fluffy snow.

*8th grade.*

#### TREES AT NIGHT

A Pierrot and Pierette dance over the hill  
With a grace as light as a daffodil.  
There's a lusty cock, and a cowed monk,  
And an elephant sitting on his trunk;  
And here a lion with dripping jaw,  
And a fat old cat with a mouse in her paw.  
A pirates face, swarthy and bold,  
And a miser counting his piles of gold;  
A fairy queen in a lacy gown,  
And a baby wrapped in eider down—  
These leafy pictures and more one sees  
At night when the moon shines through the trees.

*12th grade.*

## JUDGES FOR THE HOUGHTON MIFFLIN POETRY PRIZE

Your Committee desires to announce that for the Poetry Competition, notice of which was distributed with the October *Leaflet*, the following persons have consented to act as judges:

S. Foster Damon, of Brown University,  
Charlotte F. Babcock, of Simmons College,  
F. R. McCreary, Assistant at Harvard University.

Members of the Association will be interested in knowing that each of these judges has written and published one or more volumes of verse.

Anne Marjorie Day, Chairman,  
Classical High School, Providence, R. I.  
Mabel O. Mills,  
Jamaica Plain High School, Jamaica Plain, Mass.  
A. Bertram deMille,  
Simmons College, Boston, Mass.

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**The New England Association**

**of**

**Teachers of English**

**(Organized February 23, 1901)**

**Twenty-Seventh Fall  
Meeting**

**Springfield, Massachusetts**

**Friday and Saturday**

**December 9 and 10, 1927**

## FRIDAY, DECEMBER 9

Assembly Room, Technical High School, Elliot St., near State.

General Subject: "Creative Writing."

4.00. Professor George F. Whicher, Amherst College.

4.30. Professor David Lambuth, Dartmouth College.

5.00. Mr. Charles Swain Thomas, Harvard University.

7.00. Dinner in the Ball Room, Hotel Kimball, Chestnut St.

Tickets, \$1.50.

## SPEAKERS

Professor Jack Crawford, Yale University, "The Colleges and the Comprehensive English Examination."

Professor Lindsay Todd Damon, Brown University, "What is Scholarship in English?"

Professor Burgess Johnson, Syracuse University, "Getting Educated Quick."

## SATURDAY, DECEMBER 10

### Elementary School Section

#### I. Section Meetings, 9.15-10.15 A. M.

Chairman, Evelyn T. Holston, Superintendent of Elementary Education

Auditorium, High School of Commerce, on State Street, opposite the United States War Department Armory, Springfield, Mass.

9.15 A. M. Address: "Individual Differences and Instruction in Reading." Marion W. Stanton, Supervisor of Elementary Education, Ludlow, Mass. (A report of ability-grouping in reading with adaptations of method to group needs.)

9.45 A. M. Address: "Free Reading of Fourth, Fifth and Sixth Grade Children." Sara E. Chase, Principal of Kensington Avenue School, Springfield, Mass. (This talk will be based on a study of the free reading of 300 children over a period of 20 weeks.)

### Normal School Section

Room 224, High School of Commerce

Chairman, M. Grace Fickett, State Normal School, Westfield, Mass.

High School of Commerce.

Subject for discussion: "What is Your School Doing to Professionalize the Course in English?"

Speakers: Martha E. Randall, Normal School, Keene, N. H.; Florence G. Holden, Normal School, Worcester, Mass.; Mary Louise Baright, Normal School, North Adams, Mass.

## Junior and Senior High School Section

Instead of having a meeting for the teachers of English in Junior and Senior High Schools, we shall run six demonstration classes from 9.15 to 10.00 on Saturday morning at the High School of Commerce.

- Room 225. Albert F. Smith, of Technical High School.  
A lesson intended to show how reading power may be improved through the reading of drama.
- Room 222. Miss Mary E. Varley, Forest Park Junior High School.  
A lesson intended to show how reading power may be improved by the effort to relate what is read to the child's actual experience and observation.
- Room 223. Miss Minnie A. Brosnan, Central Street Junior High School.  
A lesson intended to show how reading power may be developed by increasing the degree of concentration with which pupils work.
- Room 221. Miss Bertie Goetschius, State Street Junior High School.  
A lesson intended to show how children may be led to do extensive reading outside of class for class reports and discussion.
- Room 220. Mrs. Jean Ashton, Buckingham Junior High School.  
A lesson intended to show how vocabulary work may be made to count definitely toward improvement in reading.
- Room 219. Mrs. Elizabeth Ullery, High School of Commerce.  
A lesson in American Literature intended to show how students may develop their power of comprehension in reading.

Each teacher is requested to choose carefully the class he wishes to visit, and then to remain with that class until the close of the period. If teachers move about from one class to another they cause confusion and annoyance to those conducting the classes.

Each visiting teacher will be given a sheet of paper containing a brief explanation of the purpose, methods, and results of the lesson visited. Classes will be dismissed at 10 o'clock. If visiting teachers wish to question the teacher giving the demonstration they may do so until 10.15, since the general meeting will be called to order at 10.30.

## College Section

Chairman: Professor Gott, Tufts College, Medford, Mass.

9.15-10.15. Room 231, High School of Commerce.

Subject: "Grammar and the Comprehensive Examination."  
The Case for Inclusion of a Grammar Question: Dr. George B. Franklin, Boston University; The Case Against the Grammar Question: Mr. Arthur W. Leonard, Phillips Andover Academy.



## II. GENERAL MEETING—10.30-12.00

Auditorium, High School of Commerce.

Discussion on the subject of "Book Censorship."

Speakers: Professor Ralph P. Boas, Mount Holyoke College;  
Reverend Raymond Calkins, Cambridge; Mr. Edward N.  
Jenckes, of the *Springfield Republican*, Springfield.

## III.

12.30. Luncheon in the Main Dining Room, Hotel Kimball.  
Tickets, \$1.00

Speakers: President Arthur S. Pease, Amherst College; Reverend  
Carroll Perry, Ipswich.

Reservations for the dinner and luncheon should be sent in not  
later than December 7. Apply to Mr. Raymond E. Fenner,  
Central High School, Springfield.

## OFFICERS, 1927-1928

President: Claude M. Fuess, Phillips Academy, Andover, Mass.

Vice-President: Charles Gott, Tufts College, Medford, Mass.

Editor: Charles Swain Thomas, Harvard University, Cambridge,  
Mass.

Secretary-Treasurer: A. Bertram DeMille, Simmons College,  
Boston, Mass.

### Executive Committee

(With the above)

Term expires

1928	George F. Cherry, Avon Old Farms, Avon, Conn.
1929	Edna O. Spinney, English High School, Lynn, Mass.
1930	Anne Marjorie Day, Classical High School, Providence, R. I.
1931	Martha C. Cramer, Nashua High School, Nashua, N. H.
1932	George B. Franklin, Boston University, Boston, Mass.

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